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THOMAS BIRD MOSHER.

AN APPRECIATION

THOMAS BIRD MOSHER

AN APPRECIATION

CRITICISM has latterly been promoted to a place among the creative arts. Somewhat tardily, it has become recognized that the contemplation of one work of art by what may be called skilled enthusiasm results not infrequently in another. There is necessarily an artistic principle at work in all appreciation, for appreciation implies selection, and may be defined as selection creatively vitalized by praise. Then taste actively employed must result in some form of personal rearrangement of its objects which gives one the sense of a new harmony. Thus an individually selected library often becomes the artistic embodiment of its owner's personality. A real book-lover, that is one whose books are each and all sensitively related to himself, is known

by the books that he buys. His library is a microcosm of his individual cosmos. The catalogue of a man's library is a form of autobiography. Now, this principle has been carried one step further in our time by one who has shown us that not only the criticism and collection of books may belong to the creative arts, but the publication of them also. The history of printing and book-selling records other instances of a like nature. Pickering and Moxon and Russell Smith, to mention only two or three recent names, are examples of publishers who impressed their businesses with a personal artistic character. But none of these better deserves the description of creative publisher than Thomas Bird Mosher, of Portland, Maine. Many publishers we have who know and love and publish good literature, and take pride, too, in the building of beautiful books. But such books are only a small part of their general

output. Their catalogues are impersonal, *omnium-gatherum,* lists of unrelated volumes. There is evident in them no selective principle, save that of a general merchant to purvey such creditable wares as the reading public is likely to purchase. You do not say immediately as you take up one of their books: "This is a Pickering book!" or some one else's as the case may be. Their name on a title-page stands for nothing distinctive, nothing beyond general respectability, or the reverse. With Mr. Mosher it is delightfully different; and, as a result of twenty years' devotion to a certain personal ideal of literary appeal and perfection, he is able, with perfect propriety, and without need of explanation, to entitle his catalogue—"The Mosher Books."

As one looks back over Mr. Mosher's publishing career, one is struck by the fact that he began right away as he meant to go on. Already the line he meant to mark out for himself was

clear in his mind, the result of a well-defined maturity of taste and judgment. For I believe I am right in thinking that the first issue from his press was an edition of George Meredith's *Modern Love*—at that time of day all but unknown outside the secret society of fanatic Meredithians. I remember well the grateful surprise and curiosity with which in London I received Mr. Mosher's present of that now rare reprint. It is always delightful to catch the windfall of a beautiful book, as it were, out of the air; and then one was thankful to this unknown enthusiast oversea, first, for having discovered for himself that great unappreciated poem, and then for his courage in reprinting it. "Portland, Maine," meant nothing to me in those days, or I should have been still more surprised at this good thing coming out of that particular Nazareth. Even more exotic to me would have seemed another publication that soon followed—Andrew

Lang's translation of *Aucassin and Nicolete.*

Andrew Lang was very angry over that act of charming "piracy"; never, in fact, got over it. Possibly, I take an immoral view of such so-called literary piracy; yet it seems to me mere childishness, when one has neglected properly to protect one's literary property, to complain if some one exercises his undoubted legal right of taking a fancy to it. Actually, I rejoice no little that so much exquisite literature would seem to have been thus left unprotected; for in that neglect has been the opportunity of Mr. Mosher's enthusiasm, and by reason of it many lovely things that, in the indifferent hands of their "legitimate" sponsors, stood a fair chance of oblivion, have been rescued and displayed for our "delight in widest commonalty spread." One English writer, at all events, who had the common sense to take this view of Mr. Mosher's "piracy," William

by the books that he buys. His library is a microcosm of his individual cosmos. The catalogue of a man's library is a form of autobiography. Now, this principle has been carried one step further in our time by one who has shown us that not only the criticism and collection of books may belong to the creative arts, but the publication of them also. The history of printing and book-selling records other instances of a like nature. Pickering and Moxon and Russell Smith, to mention only two or three recent names, are examples of publishers who impressed their businesses with a personal artistic character. But none of these better deserves the description of creative publisher than Thomas Bird Mosher, of Portland, Maine. Many publishers we have who know and love and publish good literature, and take pride, too, in the building of beautiful books. But such books are only a small part of their general

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Lang's translation of *Aucassin and Nicolete.*

Andrew Lang was very angry over that act of charming "piracy"; never, in fact, got over it. Possibly, I take an immoral view of such so-called literary piracy; yet it seems to me mere childishness, when one has neglected properly to protect one's literary property, to complain if some one exercises his undoubted legal right of taking a fancy to it. Actually, I rejoice no little that so much exquisite literature would seem to have been thus left unprotected; for in that neglect has been the opportunity of Mr. Mosher's enthusiasm, and by reason of it many lovely things that, in the indifferent hands of their "legitimate" sponsors, stood a fair chance of oblivion, have been rescued and displayed for our "delight in widest commonalty spread." One English writer, at all events, who had the common sense to take this view of Mr. Mosher's "piracy," William

Sharp, has had good reason to congratulate himself on his association with "The Mosher Books"; for it is hardly too much to say that the fame of *Fiona Macleod,* in its inception, at all events, was largely due to that devoted appreciation in far-away Portland, Maine. So William Sharp would have been the first to admit.

But Mr. Mosher as an exquisite Claude Duval of publishing is but an almost forgotten parenthesis in his career. If, as Kipling says, he has taken his good where he found it, 't is all to the gaiety of bookmen, and here I am not so much concerned with the so-called piracy as with the creative taste which inspired it. Of this creative taste Mr. Mosher's catalogue is one really exquisite expression. *The Bibelot* is the other. The catalogue has the charm of a delicately made anthology. It is indeed a garland of fragrant names, names that "bring a perfume in the mention." It is a

veritable "box where sweets compacted lie."

Every book-lover knows the evocative power that lies in the mere names of his favorite authors, and the titles of his favorite books. As he looks around his shelves, and his eyes fall upon them, gleaming in morning sun, or evening lamplight, what a music of association streams out to him from the well-loved backs. There is no need to take them down. Those names and titles are eloquent to him as the faces of familiar friends—aye, no few of them are as the faces of passionately loved women. They thrill him through with an indescribable imaginative ecstasy: as Justin Huntly McCarthy sang of Omar Kháyyám, one can say "my youth lies buried in thy verses." They hold so much of our lives, as a poignant gloss, between their leaves. Some of them have been pressed close to dead bosoms, and still keep their perfume. That *Theocritus*, that *Villon*,

that *Keats,* that *Well at the World's End!*

Now, in his catalogue, Mr. Mosher has collected more such names than I know where else to find together. Often I take it down and turn over its leaves, as I would walk in a garden of old-world flowers; or press to my nostrils some pomander of precious evocative spices. It is at once a lachrymatory, a honey-pot or a pot-pourri jar, for in it are collected together, as in precious vials, all the tears, all the honey, all the blossom of literature. Or, to compare it again to a garden, how one admires the charming, conceited arrangement of the garden, its quaint walks, and the inscriptions scattered here and there on dial and bower. It is the *catalogue raisonné* lifted into the region of poetry. It is a similar triumph in bibliography to that of Villon or Rossetti in poetry, when of a string of beautiful names they make a new

harmony, the names of the fair ladies of old time, or of the five handmaidens of Mary—

> "whose names
> Are five sweet symphonies
> Cecily, Gertrude, Magdalen,
> Margaret and Rosalys."

So Mr. Mosher has brought together the names whose mere mention at once suggests the beauty, the passion, the pathos of existence, all that in literature which we connect especially with such writers as Theocritus, Villon, Omar, DeQuincey, Pater, Morris, Rossetti, and with such books as *The Greek Anthology, The Book of Ecclesiastes, The Vita Nuova.* Yet his garden is not all set with elegiac or epicurean blooms, it is not without its austerer walks, and sturdier sunlit groves, over which preside such names as Milton and Wordsworth, Matthew Arnold and Browning, Meredith and Whitman.

To the making of the library which this catalogue represents Mr. Mosher

has brought not only the creative selective taste of a rare lover of literature, but the delight in the fair craftsmanship of books which marks the bibliophile, so that his issues are become proverbial for the exquisiteness of their format. Still, while thus solicitous for the outside of the platter, it has grown more and more evident that his publishing has had a deeper purpose than either the production of dainty editions, or the commercial gain resulting from their purveying, and that he has combined with both those very proper aims a certain missionary enthusiasm for the dissemination of the more spiritual and exquisite forms of literature. Long ago (1895) in his prefatory note to the first issue of *The Bibelot*—to me the most fascinating miscellany of lovely thought and expression ever compiled—Mr. Mosher thus defined a purpose which he has pursued no less in his book-publishing than in the little magazine in question:

"To bring together the poesies of other men bound by a thread of one's own choosing is the simple plan of the editor of *The Bibelot*. In this way those exotics of literature that might not immediately find a way to wider reading, are here reprinted, and, so to speak, resown in fields their authors never knew."

The tiny, delicately worded prefaces to each issue of *The Bibelot* revealed that Mr. Mosher possessed a sensitive pen of his own, and these and the occasional introductions to his catalogue vibrate with a passion for literature that speaks for itself, and clearly differentiates Mr. Mosher from his publishing brethren. With what a "sad sincerity" Mr. Mosher has devoted himself to his dream, some words of an almost valedictory wistfulness from a recent "foreword" of his bear witness. He has been quoting one of Whitman's affirmations of the spiritual nature and destiny of

man. "And would you," he says, "call this *a lost point of view?* If it is, then my scheme of things has an insubstantial value, and any 'tidings of great joy' I thought inherent in the books I have chosen to offer you is but a mirage of the mind, the baseless fabric of a vision that fades and leaves no trace. . . . At times I may have unduly insisted upon the fact that it was not merely a commercial adventure with me, but the possession of ideals in book-publishing, with the implication that the thing done was for a purpose beyond itself: 'seeing finally with inexorable vision the way that life comes and the way that life goes whatever may happen with words.'"

Recently, in a volume called *Amphora* —a sort of private breviary of prose and verse—Mr. Mosher has included several such little essays of his own, among them one which I find especially delightful for the glimpses it

gives of the bookish ardors and adventures of his youth—"The Books I shall not read again." "No! I shall never again read books," he says, "as I once read them in my early seafaring when all the world was young, when the days were of tropic splendor, and the long evenings were passed with my books in a lonely cabin dimly lighted by a primitive oil-lamp, while the ship was ploughing through the boundless ocean on its weary course around Cape Horn." This glimpse of bookish seafaring is as tantalizing as it is fascinating. I want some more of those old memories. Won't Mr. Mosher be persuaded to take his pen in hand and go seafaring and bookfaring once more? I am persuaded that he could write us a new *Bibliomania* with a spiritual-human thrill in it entirely missing from the old.

RICHARD LE GALLIENNE.

THE ENDING OF THE BIBELOT

THE ENDING OF THE BIBELOT

For twenty years no month has passed that I have not had one certain joy. It was in the reading of the dainty, gray-blue covered *Bibelot* that came from Mr. Mosher, of Portland, Maine. And now the end. The last number of the twentieth volume appeared in December. For all that time, though I have been pretty strenuously engaged in the game of life, the *Bibelot* has always arrived with its message of beauty to win me for a while away from issues and from crises. The fears and hopes, the angers and despairs of the tide of battle have come and gone. The things of the *Bibelot* remain—they perish never. They are a recurrent inspiration, consolation, sustenance to the soul. Beautiful verse by the masters of song, rescued from books little known; treasures of delicate or virile prose, the cadences of

which set the heart to marching; voices of joyous memory and sweet-lingering regret; clairvoyant and clairaudient perspicacities of interpretation of life and letters and art; jewellery work in words that carry an oversoul of sense and thought; the exquisitries of the little masters otherwise lost to remembrance; exhumed splendors from books and authors unaccountably committed to neglect bordering on oblivion; a whole world of literature which has concern only for life of the heart and spirit—all this was, nay is, the *Bibelot*. But this literature is more than merely "precious." It is vital. It concerns the very essence of the only life we know —the individual life. It deals with the things that give life its pattern: the splendor and the sadness of it; the mystery of it and those hints that sometimes come to all of us of the meaning of the world and its pageantry sumptuous or sordid—all the

"intimations of immortality." Two hundred and forty issues of such inner-life-stuff presented always sympathetically, never in contempt of the world of here and now, and never in insensibility to the something without the world and space and time, are a body of literature which, but for the resurrectionist Mosher, we might never have known. Burns in it all the flame of the spirit in the urn of form. The perfect marriage of thought or feeling with expression was what Mosher sought—and found, and gave to us. And to that union he added another element—beautiful, chastely beautiful printing. His idea, beautifully carried out, has been to make the *Bibelot* a means to setting and leading people in the way of culture—not the culture that has for object one's superiority over others, but the culture that is inclusive in its effect, the culture that is essentially sympathy with all the living. In the wide

range of the *Bibelot's* contents one finds a *fugue* consistent. Each selection conforms to an underlying, informing purpose—to touch the soul to finer issues, to acquaint it with the ecstasies of life lived and contemplated. To think that this labor of years is come to an end is a sadness very great. For we readers of the *Bibelot* came to know and to love Mosher—his work made such a beautiful exhibition of his own soul. The introductions he wrote for each number were gems of expository lucidity, touched with color, vibrant with music—"the still, sad music of humanity" and its mightier, diapasonic organ tones. He did not preach to us this or that. He taught us to see, to hear, with spirit's eye, its ear. And in so far as we learned from him and his expositions none of us is dead to the message the world and life convey to us of duty to love one another. The complete *Bibelot,* in

twenty volumes, is an encyclopedia of the literature of rapture with the spirit of beauty. That Mr. Mosher has decided to end his labors is a deep regret to those who followed them. That the effects of those labors will go endlessly on and on in lives made better, saner, more "in tune with the Infinite," is his exceeding great reward.

WILLIAM MARION REEDY.

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Callaway, R. E.
Callender, C. V.
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Calvin, J. V.
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Cameron, Lieut. Douglas
Cameron, Jean
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Campbell, Dwight
Campbell, Frances
Campbell, Frederick S.

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Campbell, J. W.
Campbell, W. J.
Canaday, J. W.
Cannon, C. C.
Cannon, James E.
Cannon, Peter J.
Cannon, William
Canterbury, Nathan D.
Cappel, Howard N.
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Carchrie, James
Card, W. T.
Care, J. R., M.D.
Carey, C. J.
Carey, James Allen
Carey, Kathleen J.
Carey, Mrs. L. M.
Carlile, Mrs. W. W.
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Carlson, M. O.
Carlson, Willard Raymond
Carlton, Guy W.
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Carman, P. D.
Carmichael, D. R.
Carnahan, J. W.
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Carson, Lillian M.
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Carter, S. H.
Carter, William G.
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Carver, O. T.
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Casey, Michael J.
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Chaffee, Frank M.
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Chase, Frank E.
Chase, Philip Mayo

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Chilcott, E. C.
Child, Thos. B.
Childress, Bessie A.
Childs, Miss E. G.
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Choppell, Dan
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Christenson, A. B.
Christie, Roy E.
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Cochran, Sam P.
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Cockreen, Zola G.
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Cohalan, David F.
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Cohen, Louis Maxwell
Cohen, Mark G.
Cohen, Nathan
Cohen, Nathan L.
Cohis, Michael
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Colby, Georgia P.
Colby, W. Lang
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Cole, Gladys
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Collins, Frank A.
Collins, H. M.
Collins, Paul R.
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Columbus, Ruth Coale
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Condon, R. J.
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Crawford, T. D.
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Curry, Geo. A.
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de Courcy, Geraldine
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de la Fuente, Valeska
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Doolittle, Frank Henry
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Douglas, Ross E.
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Doyle, Helen E.
Draeger, Marie L.
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Drake, Norman T.
Drake, Sarah E.
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Ducharme, George A.
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Duggan, Lois B.
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Duncan, Robert Gordon
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Dunham, C. Helen
Dunham, Lucia
Dunkley, Ferdinand
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Eaton, Donald M.
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Eder, Chas. H.
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Ensign, Thos. D.
Ente, Nathan
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Ewing, R.
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Ferris, Geo.

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Forrest, W. M.
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Fortin, Adele
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Fox, Thomas F.
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Franklin, G. B.
Franklin, H. B.
Franklin, Henry J.
Franklin, Lillian
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Frederick, Gladys
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Frederick, J. Geo.
Frederick, Theodore C.
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Freeman, Dudley Warner
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Friend, John
Friesell, H. E.
Frix, A. M.
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Fuller, Rathburn
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Fuss, Peter
Fybush, Aaron

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Ganser, Malcolm H.
Garaventa, Adelina C.

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Lansden, David S.
Lapetina, William A. S.
Larentz, Royden
Larkin, Dr. J. C.
Larsen, L. D.
Larson, Adolph
Larson, E. G.
Larson, Hazel M.
Lash, George
Laskey, Rev. H. C.
Latchaw, John R. H.
Latimer, W. C. Carroll
Laughlin, Anne Irwin
Laughlin, L. E.
Laurent, R. J.
Lavalle, Dr. P.
Lawrence, G. Alfred, M.D.
Lawson, Gordon
Lawson, Victor F.
Lawson, W. P.
Lawther, Harry P.
Lawthers, Robert
Lawton, Calder Baynard
Lawton, H. C.
Lawton, S. H.
Leach, Mrs. Anna
Leach, Mrs. E. C.
Leach, George Frank
Leake, J. P.
LeBaron, Major Charles, Jr., U. S. A.
LeBees, Emilie
Leckie, Verner
Lee, Geo. W.
Lee, Minnie Rebecca
Lee, Richard R.
Leeks, Daniel
Lefevre, Arthur
Leh, Mrs. L. L.
Leh, R. R.
Lehman, E. W.
Lehr, Paul E.
Lehsten, Erich E.
Leigh, Edmund
Leipcig, Henry
Leitch, John
Leiter, Cora B.
Leithhead, L. W.
Leithead, N. S.
Lellinger, Julia
Lemon, W. G.
Lemons, Richard
Lenhart, G. A.
Lens, Juanita Miller

Leon, Paul
Leonard, Edward A.
Leonard, Ralph W.
LeRoy, Clara W.
Lesher, Robert A.
Lesser, M. E.
Letaw, David
Leutholtz, H. J.
Levere, William C.
Leverett, Wm. A.
Levick, H. R., Jr.
Levin, Charles S.
Levine, C. V.
Levine, Harry
Levine, Murray
Levings, Mrs. S. D.
Levitt, Dr. I. A.
Levreau, Hattie, R.N.
Levy, Mrs. Nora
Levy, Pierre C.
Lew, Hyungki
Lewin, Charles A.
Lewis, D.
Lewis, Geo. H.
Lewis, Gertrude
Lewis, Gordon W.
Lewis, H. Claude
Lewis, H. P.
Lewis, Rev. J. Douglas
Lewis, J. Warren
Lewis, Lena A.
Lewis, L. W.
Lewis, Mabel L.
Lewis, Mary Elizabeth
Lewis, P. Gordon
Lewis, Ralph S.
Lewis, Theodore Woodward
Libby, Albion C., Jr.
Lick, Myrtle
Liebenstein, M. S.
Liebovitz, David
Liggett, L. S.
Lightner, Joe G.
Lillie, Margaret
Lincoln, Ethel Cady
Lincoln, Joseph A.
Lind, Ethel
Lind, John E.
Lindblom, Frank J.
Lindeman, E. J.
Lindesmith, Blanche A.
Lindhurst, John H.
Lindsay, Alex
Lindsey, William H.
Link, Geo. W.
Linn, Dr. W. I.
Linton, Eleanor McElveen
Lipe, Carl
Lipiner, Jack
Lippincott, Arthur H.
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Liska, J. M.
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Little, John W.
Little, Mark T.
Little, Wm. O.
Littlefield, B. Sanford
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Lodner, Grover C.
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Logan, Major Leon M.
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Long, R. Lincoln
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Longino, William
Longo, Maurice
Loomis, Rollin H.
Loomis, W. T.
Loop, J. W.
Loper, Mrs. Ralph E.
Lord, James
Lorenz, John B.
Lorenz, Walter
Lorenzo, Thos. A.
Losey, Thornton E.
Loss, H. A.
Lotz, H. R., D.C.
Loud, Lingard
Lounsbury, C. E.
Louttit, C. M.
Louttit, H. L.
Love, C. H.
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Lovejoy, Lieut. R. L.
Lovelace, E. H.
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Lovell, Clarence B.
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Lucas, H. J.
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Luce, Leverett J.
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Ludwig, Wallace F.
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Luz, Ernst
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Lyon, F. D.
Lyons, Mrs. Charles

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Macbeth, Geo. H.
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MacDonald, Mary M.
MacDonald, R. J.
MacDonald, T. H. A.
MacFadyen, Mrs. J. A.
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MacGregor, W. Alex.
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Mail, Thomas
Major, Helen C.
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Malberg, Karl V.
Malcomson, Mrs. Alice
Mallory, L. W.
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Malone, James B.
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Mann, A. W.
Mann & Co., Geo. E.
Mann, Gertrude E.
Mannel, Geo. W.
Manning, Daniel C.
Mannion, Mae R.
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Martin, William
Martin, William Harold
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Mathews, Jordan
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Mattson, S. E.
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McClure-Patterson, Edith
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McDonald, Allen C.
McDonald, Gilbert
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McDougall, W.
McDowell, Commander C. S., U. S. N.
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McPherson, Jeanne
McPherson, John J.
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Meder, George Mitchell, Jr.

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Meerapol, Abel
Mehling, H. D., D.D.S.
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Mercer, Mrs. Myron
Meredith, Clyde Robe
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Metzger, Andrew C.
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Meyer, W. J.
Meyers, Sarah E.
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Michener, Dr. H.
Mickey, Rose B.
Middendorf, Mrs. A. J.
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Mierow, Emma Lou
Milam, Robert R.
Milburn, G. W.
Miles, Adelbert L.
Millard, L. S.
Millard, P. A.
Millard, S. T.
Miller, A. P.
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Miller, Mrs. Carroll
Miller, Carlo A.
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Millette, Emma
Millican, Chas. B.
Milliken, J. K.

Milliken, Samuel
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Mills, Byron E.
Mills, 1st Lieut. Charles H., U. S. A.
Mills, Mabel
Mills, M. M., M.D.
Mills, Nelle L.
Mills, Dr. P. C.
Milner, Byron A.
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Milroy, Alex D.
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Miner, Donald, M.D.
Mink, Harry
Minns, Hervey Wilson
Misiak, Louis
Mitchell, Rev. Aaron
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Mitchell, E. T.
Mitchell, Mrs. H. Raymond
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Mixer, Carl P.
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Moar, Evelyn
Mock, Charles A.
Moellering, W. S.
Moffitt, Samuel
Moir, William W. G.
Moller, John
Monahan, Ashley L.
Money, Kenneth E.
Monroe, C. A.
Monrose, John G.
Montgomery, W. E.
Moody, Edwin C., Jr.
Moody, Pearl
Mooney, Chas. R.
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Moore, Arthur Leon
Moore, Ben
Moore, Mrs. Frank
Moore, Frank H.
Moore, Genevieve
Moore, Henry Booth
Moore, Herbert
Moore, Dr. J. Franklin
Moore, MacAllaster
Moore, Paul G.
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Moore, Wister B.
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Moorefield, D. E.
Moorehead, C. F.
Moorhead, R. J.
Moorman, Joseph V.
Moorshead, Mrs. Oliver
Moos, J. B.
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Morehouse, Carrie M.
Morey, Mrs. D. I.
Morgan, Chas. L.
Morgan, E. W.
Morgan, Mrs. John
Morgan, Mrs. J. C.
Morgan, Paul B.
Morgan, Prentice G.
Morgan, Wallace
Morlan, W. B.
Morlock, Fred
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Morrisey, Geo. S.
Morrison, A. M.
Morrison, J. W.
Morrissey, Julia E.

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Morse, Ezra Minor
Morse, Rev. Glenn Tilley
Morse, Melvin G.
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Morton, J. Stanley
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Mosher, Charles L.
Mosher, Dom Pedro
Mosher, E. B.
Mosher, Gertrude E.
Moss, Dr. N. P.
Moss, W. W.
Most, Clark F.
Motry, Paul I. T.
Mott, Frank H.
Mott, Frank K.
Motzenbacker, Gertrude
Mountcastle, F. K.
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Muchnic, Chas. M.
Muchnic, Harry E.
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Mulford, Benj. F.
Mull, Geo. E.
Mullaney, B. J.
Mullen, Grover C.
Muller, Chas. G.
Muller, Henry A.
Mullett, Aidan M.
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Mullin, Eve W.
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Munson, J. A., M.D.
Munson, J. W.
Munson, Miriam Ott
Munson, Will B.
Murdoch, A. C.
Murkett, H. E.
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Murphy, Dr. E. M.
Murphy, Marion
Murphy, Thos. D.
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Murray, H. V.
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Murtha, T. J.
Mutterperl, Sol
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Myers, Blanche
Myers, George M.
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Naef, Emile, M.D.
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Nagle, Roy W.
Nalle, Ernest
Nalle, John M.
Nan, Rudi
Nance, J. H.
Nash, C. Ellwoode

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Navratil, Rudolph, D.D.S.
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Neilson, George S.
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Orr, Lina Johnson
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Ortega, Arthur
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Palmer, William J.
Palon, Glen. W.
Pandit, S. G.

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Perry, Nancy Palmer
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Perry, W. McAlpin
Perry, William
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Petersen, Mrs. T. I.
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Peterson, Geo. H.
Peterson, James R.
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Peterson, Lucy
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Pettee, George H.
Pettric, F. E.
Pew, Ethel
Pfab, Marie E.
Pfau, C. E.
Pfeiffer, Curt G.
Pfeiffer, Jacob
Philippi, Charles E.
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Phillips, Harold M.
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Phillips, Mrs. M.
Phillips, Neil A.
Phillips, Orie L.
Phillips, Rhea C.
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Pickering, Mrs. Langdon D.
Pickersgill, Harold E.
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Pierce, Dr. Lester H.
Pierce, Maebelle
Pierce, Oscar W.
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Pike, Thomas A.
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Plunkett, Richard
Pluta, Mary
Poage, Clarence H.
Pockart, F. M.
Poe, Agusta E.
Pohler, William R.
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Pokorny, Mrs. Dave
Poling, Daniel A.
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Pollock, David
Pollock, Milton DeWitt, M.D.
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Polson, Alex.
Pomeroy, Owen E.

Pond, I. O.
Pond, Philip
Poole, Eleanor Brent
Porter, Edwin G.
Porter, Joseph F.
Porter, W. C.
Porter, W. J.
Poskanzer, Robert C.
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Potter, R. R.
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Powelson, H.
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Pratt, Will G. F.
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Prescott, J. A.
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Prest, Judge Wm. M.
Price, C. T.
Price, John Edwin
Prickett, J. B.
Prickett, W. S.
Priest, Mark
Prieto, Serapin
Printy, Emmet A.
Proctor, R. E.
Propes, L. D.
Proudfoot, Omer R.
Pruyn, Edward
Pugh, James C.
Pugh, Jordan A.
Pugh, W. T.

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Purcell, Harriet Jones
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Purdy, Major Wm. A.
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Putnam, Robert B.

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Quigley, Wm. A.
Quillen, Robert
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Quinn, Bert
Quirk, David G.

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Ray, Lawrence T.
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Read, E. S.
Read, Dr. Emma T.
Read, Joseph C.
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Reese, James E.
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Samec, Frank
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Senft, L.
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Shawe, James H., M.D.
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Sheinman, Dr. Kannon
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Slusser, Hypatia
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Smith, Harry James, M.D.
Smith, Hugh
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Smith, Tip
Smith, Walter A.
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Smithwick, N. Austin
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Snell, Frank A.
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Snelling, Stanley Edward
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